

1912

WHITNEY
W W
WARNER

G. Alworth

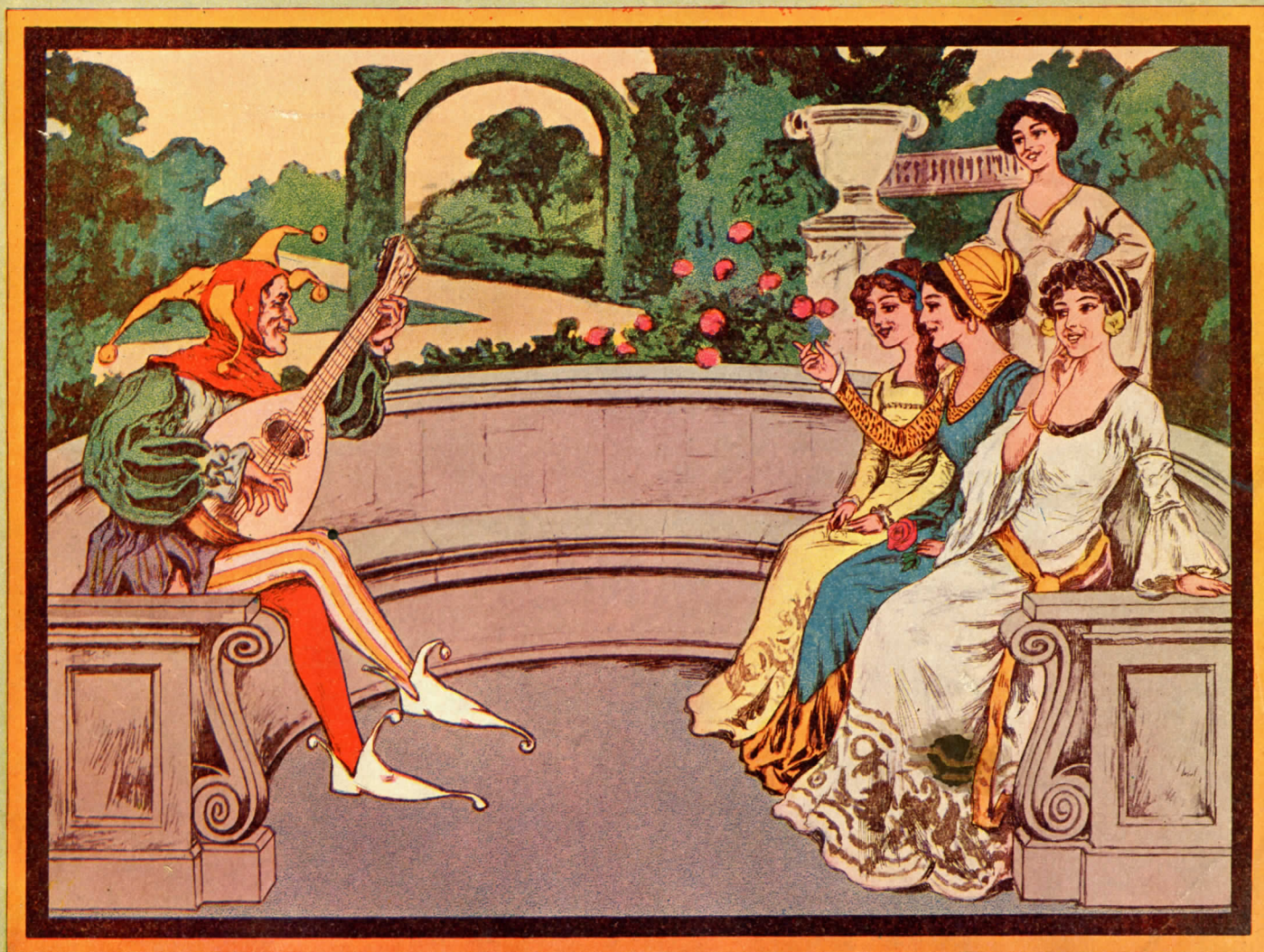
MANDOLIN AND GUITAR COLLECTION

PUBLISHED FOR
MANDOLIN or
VIOLIN SOLO
2ND MANDOLIN

No. II

GUITAR
BANJO
and PIANO

Arranged by
A. J. WEIDT



MANDOLIN or
VIOLIN SOLO net. 25
2ND MANDOLIN net. 25

Jepome H. Remick & Co.
New York Detroit.

GUITAR net. 25
BANJO net. 25
PIANO ACC. net. 50

BANJO

Starnes

— WHITNEY-WARNER —

Mandolin Collection No. 11

FOR 1st AND 2nd MANDOLIN, GUITAR, BANJO AND PIANO

CONTENTS

VOCAL

		1st Mand.	2nd Mand.	Guitar	Banjo	Pi no
Alamo Rag.....	Percy Wenrich	3	3	2	3	2
Carita.....	Jesse M. Winne	4	4	3	4	4
Come Along Ma Cherie (The Red Rose).....	Robert Hood Bowers	5	5	4	5	6
Harbor of Love, The.....	Charlotte Blake	6	6	5	6	8
Honey Girl.....	George Botsford	7	7	6	7	10
I'm Just Pinin' For You.....	Egbert Van Alstyne	8	8	7	8	12
Just a Chain of Daisies.....	Anita Owen	9	9	8	9	14
Let's Make Love Among the Roses.....	Jean Schwartz	10	10	9	10	16
Love Dreams.....	Henrietta Blanke-Belcher	11	11	10	11	18
Love Me.....	Albert Gumble	12	12	11	12	20
Maybe That Is Why I'm Lonely.....	Geo. W. Meyer	13	13	12	13	22
Oceana Roll, The.....	Lucien Denni	14	14	13	14	24
On Mobile Bay.....	Chas. N. Daniels	15	15	14	15	26
Red Rose Rag, The.....	Percy Wenrich	16	16	15	16	28
That Reuben Glide.....	Grant & Boynton	17	17	16	17	30
Vale of Dreams, The.....	Johann C. Schmid	18	18	17	18	32
We've Kept the Golden Rule.....	Percy Wenrich	19	19	18	19	34
Who Are You With To-night?.....	Egbert Van Alstyne	20	20	19	20	36
Winter.....	Albert Gumble	21	21	20	21	38
You'll Do The Same Thing Over Again.....	Albert Gumble	22	22	21	22	40

INSTRUMENTAL

April Fool Rag.....	Jean Schwartz	23	23	22	23	42
Dorothy, The—Three-Step.....	J. Bodewalt Lampe	26	26	24	26	50
Enchanted Nights—Waltzes.....	Neil Moret	24	24	25	24	45
Hula Hula—Intermezzo.....	Percy Wenrich	27	27	28	27	52
Our College Boys—Medley March.....	Louis Tocaben	28	28	30	28	54
Royal Flush, A Rag.....	George Botsford	30	30	29	30	58
That Tired Rag.....	Charlotte Blake	31	31	32	31	60

Copyrighted and Published by

JEROME H. REMICK & COMPANY

131 West 41th St., NEW YORK

68-70 Library Ave., DETROIT, MICH.

All of the above Compositions in this collection are published separately for 1st and 2nd Mandolin, Guitar and Piano, Band, Orchestra, Songs and Piano Solo.

Alamo Rag

Banjo

PERCY WENRICH
arr. by A. J. Weidt

Moderato

f

mf

p

f

f

f

f

Chorus

p ff

1 2

Carita

SPANISH WALTZ SONG

Banjo
Bass to B

JESSE M. WINNE
arr. by A. J. Weidt

Valse Allegro

ff *Con animato* *fz*

rall *a tempo* *ff* *poco accel*

to Coda *meno mosso*

p legato

ten

rall

a tempo.

Vivace *lento marcato.*

Coda *ff*

cresc. *ff*

Vivace *ff*

fz al Coda. *D.S.*

Come Along Ma Cherie

from "THE RED ROSE"

Banjo

ROBERT HOOD BOWERS

arr. by A. J. Weidt

Animato



Allegretto Moderato



Refrain Animato



The Harbor Of Love

Banjo

Bass to B

CHARLOTTE BLAKE

arr. by A. J. Weidt

Andante Moderato

mf *poco ritard*

p

7

7

dim *poco rit*

Chorus

f

7

7

7

7

poco rit

al tempo

7

7

ten *ten*

Honey Girl

Banjo

GEORGE BOTSFORD
arr. by A. J. Weidt

Marcia

Chorus

p-f

I'm Just Pinin' For You

Banjo

EGBERT VAN ALSTYNE
arr. by A.J. Weidt

Andante Moderato.

f

p

Chorus

tremolo p-f

tremolo

tremolo

tremolo

9
Just A Chain Of Daisies
WALTZ SONG

Banjo
Bass to B

ANITA OWEN

Tempo di Valse.

The musical score is written for a Banjo in the Bass to B position. It consists of 11 staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo is marked 'Tempo di Valse.' The melody is written in a single line, with various musical notations including eighth notes, quarter notes, and half notes, as well as rests and accidentals. The music is divided into a main section and a 'Refrain.' section, which is indicated by a double bar line and the word 'Refrain.' above the staff. The score concludes with a double bar line and repeat dots.

Let's Make Love Among The Roses

Banjo
Bass to B

JEAN SCHWARTZ
arr. by A. J. Weidt

Marcia

The Marcia section consists of six staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It starts with a forte (*f*) dynamic. The subsequent staves continue the melody and accompaniment, with dynamics including mezzo-forte (*mf*) and piano (*p*). The music features a mix of eighth and sixteenth notes, often beamed together, and includes some triplets. The section ends with a double bar line.

Chorus

The Chorus section consists of six staves of music. It begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. The first staff starts with a piano-forte (*p-f*) dynamic. The music is characterized by a steady eighth-note accompaniment and a melody of eighth and sixteenth notes. There are several measures with beamed eighth notes and some triplets. The section concludes with a first and second ending, marked with '1' and '2' respectively, leading to a final double bar line.

11
Love Dreams

Banjo
Bass to B

HENRIETTE BLANKE-BELCHER
arr. by A. J. Weidt

Andante Moderato

f tremolo *mf*

p

ten

Chorus

tremolo

tremolo

lento

Love Me

Banjo

Bass to B

ALBERT GUMBLE

arr. by A. J. Weidt

Marcia

The Marcia section consists of six staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. It starts with a forte (*f*) dynamic. The music features a mix of eighth and sixteenth notes, often beamed together. The second staff ends with a forte (*fz*) dynamic. The third staff includes a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. The fourth and fifth staves contain various musical notations including slurs, ties, and accents. The sixth staff continues the melodic and harmonic progression.

Chorus

The Chorus section consists of six staves of music. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The first staff starts with a piano-forte (*p-f*) dynamic. The music is characterized by a steady eighth-note bass line and a more melodic upper line. The second staff features a slur over the first two measures. The third and fourth staves continue the chorus melody. The fifth staff includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The section concludes with a forte (*fz*) dynamic on the sixth staff.

Maybe That Is Why I'm Lonely

Banjo

GEO. W. MEYER
Arr. by A. J. Weidt

Moderato

The musical score is written for a Banjo in G major (one sharp) and 2/4 time. It consists of two main sections: a Moderato section and a Chorus section.

Moderato Section: This section begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo marking "Moderato" is placed above the first staff. The first staff starts with a forte dynamic (*f*). The second staff begins with a mezzo-forte dynamic (*mf*), followed by a piano dynamic (*p*) in the third staff. The section continues with various rhythmic patterns, including eighth and sixteenth notes, and rests.

Chorus Section: This section is marked "Chorus" above the first staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first staff starts with a piano-forte dynamic (*p-f*). The section continues with various rhythmic patterns, including eighth and sixteenth notes, and rests. The final staff of the chorus section includes first and second endings, marked with "1" and "2" respectively.

The Oceana Roll

Banjo

Bass to B

LUCIEN DENNI
arr.by A. J. Weidt

Moderato.



On Mobile Bay

Banjo

CHAS. N. DANIELS
arr. by A. J. Weidt

Moderato

f

mf

f

Chorus

p-f

1 2

The Red Rose Rag

Banjo
Bass to B

PERCY WENRICH
arr. by A. J. Weidt

Moderato (slow drag)

The main body of the musical score consists of ten staves of music. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The first staff starts with a forte (*f*) dynamic. The music features a mix of eighth and sixteenth notes, often beamed together, and includes some triplet markings. The piece concludes with a double bar line and repeat dots.

Chorus

The chorus section consists of four staves of music. It begins with a treble clef, the same key signature of two sharps, and a 2/4 time signature. The first staff starts with a mezzo-forte (*mp-f*) dynamic. The music continues with similar rhythmic patterns to the main body, including eighth and sixteenth notes. The section ends with a double bar line and repeat dots, followed by a first ending (marked '1') and a second ending (marked '2').

That Reuben Glide

Banjo

Bass to B

BERT GRANT and JEAN BOYNTON

arr. by A. J. Weidt

Moderato.

The main body of the musical score consists of ten staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music is written for a Banjo in Bass to B position. The first staff begins with a *mf* dynamic. The second staff begins with a *f* dynamic. The third staff contains a *mf* dynamic, a crescendo hairpin, and a *p* dynamic. The fourth staff contains a *p* dynamic. The fifth staff contains a *fz* dynamic. The sixth staff contains a *fz* dynamic. The seventh staff contains a *fz* dynamic. The eighth staff contains a *fz* dynamic. The ninth staff contains a *fz* dynamic. The tenth staff contains a *fz* dynamic.

Chorus

The chorus section consists of four staves of music. The first staff begins with a *p-f* dynamic. The second staff contains a *p-f* dynamic. The third staff contains a *p-f* dynamic. The fourth staff contains a *p-f* dynamic. The key signature remains three sharps (F#, C#, G#) and the time signature is common time (C).

The Vale Of Dreams

Banjo
Bass to B

JOHANN C. SCHMID
arr. by A. J. Weidt

Andantino



Refrain



We've Kept The Golden Rule

Banjo

PERCY WENRICH

arr. by A. J. Weidt

Moderato.

The first section of the musical score consists of seven staves of music. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo is marked 'Moderato.' and the first staff starts with a forte 'f' dynamic. The music features a mix of eighth and sixteenth notes, often beamed together, and includes some triplet markings. The second staff has a mezzo-forte 'mf' dynamic and a piano 'p' dynamic. The section concludes with a double bar line.

Chorus.

The chorus section consists of three staves of music. It begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. The first staff starts with a piano-forte 'p-f' dynamic. The music is characterized by a steady eighth-note accompaniment with occasional chords. The section ends with a double bar line and a final chord.

Who Are You With To Night?

Banjo

EGBERT VAN ALSTYNE

arr. by A. J. Weidt

Marcia

The Marcia section consists of six staves of music in G major (one sharp) and 2/4 time. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and dynamic markings like *f* (forte), *sfz* (sforzando), and *mf* (mezzo-forte). The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The first staff begins with a forte (*f*) dynamic. The second staff includes *sfz* and *mf* markings. The section concludes with a double bar line.

Chorus

The Chorus section consists of three staves of music in G major and 2/4 time. It begins with a repeat sign. The notation includes treble clefs, key signatures, and time signatures. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The section concludes with a double bar line and a final chord marked with a forte (*f*) dynamic.

Winter

Banjo
Bass to B

ALBERT GUMBLE
arr. by A. J. Weidt

March time

The March time section consists of six staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The first staff begins with a forte (*f*) dynamic. The second staff has a 7-finger fingering indicated below the first measure. The third staff includes a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. The fourth staff features a slur over the final two measures. The fifth and sixth staves continue the melodic and harmonic progression with various fingerings and articulations.

Chorus

The Chorus section consists of six staves of music. It begins with a piano-forte (*p-f*) dynamic. The key signature remains three sharps (F#, C#, G#). The first staff has a 7-finger fingering indicated below the first measure. The second staff has a 7-finger fingering indicated below the first measure. The third staff has a 7-finger fingering indicated below the first measure. The fourth staff has a 7-finger fingering indicated below the first measure. The fifth staff has a 7-finger fingering indicated below the first measure. The sixth staff includes first and second endings, marked with '1' and '2' above the staff.

You'll Do The Same Thing Over Again

Banjo

ALBERT GUMBLE

arr. by A.J. Weidt

Tempo di Valse

The musical score is written for Banjo in G major (one sharp) and 2/4 time. It begins with a 'Tempo di Valse' instruction. The first staff starts with a *mf* dynamic, followed by a *f* dynamic. The second staff includes *mp* and *p* dynamics. The third and fourth staves continue the melodic and harmonic development. The fifth staff is the start of the 'Chorus' section, marked with a *p-f* dynamic. The sixth staff features *sfz* (sforzando) markings. The seventh and eighth staves continue the chorus with various dynamics including *f* and *sfz*. The final staff includes first and second endings, marked with '1' and '2' above the staff, and concludes with a *f* dynamic.

April Fool Rag

Banjo

JEAN SCHWARTZ

arr. by A. J. Weidt

Not fast

Not fast

p

f

mf

legg

ff

p

ff

D.S.al

Trio

mf

dolce p ff

f

gva----- loco

gva---- loco.

ff

gva loco

ff

Fine

gva

D.S. Trio al Fine

D.S. Trio al Fine

Enchanted Nights

WALTZES

Banjo

Bass to B

NEIL MORET
arr. by A. J. Weidt

Tempo di Valse

Nº1

mf

to Coda

last time

ff

f

ff

D.G. Nº1 al

25
Banjo

expressivo
mf

leggiere

§ N^o 2

appassionato

64 §
D. S. N^o 2 al

tranquillo
p

poco rit *f* D. S. N^o 1 al

CODA
f *accel* *cresc* *fz*

The Dorothy

THREE STEP

Banjo

J. BODEWALT LAMPE
arr. by A. J. Weidt

Marcato

Trio 5th Pos simili

p-f

Marcato

Fine

D.S. al

f

1 2

f

Hula Hula

INTERMEZZO

Banjo

PERCY WENRICH

arr. by A. J. Weidt

Allegretto

mf

f

mf

semplice.

mf

fz

last

ff

pp

ff

p

fz

Fine D.S.

Trio espress

p f

f

D.C. al Fine

Our College Boys

MEDLEY MARCH

Banjo

LOUIS. TOCABEN

arr. by A. J. Weidt

(Vive l'Amour)

(Solomon Levi)

mf

ff

(Funiculi Funicula)

f

cresc

ff

(Bingo)

mf

cresc

(Mary Had A Little Lamb)

p

(Upidee)

29
Banjo

(Glory! Glory! Hallelujah.)

p-f

f (It's A Way They Have At Harvard) *cresc*

mf

cresc

f

(Jingle Bells)

cresc

mf

("Auld Lang Syne")

ff

fz

30
Royal Flush
A RAG

Banjo
Bass to B

GEORGE DOTSFORD
arr. by A. J. Weidt

Marcato

f

mf

f - ff

8va

8va

Trio

p - f

ff

D.S. al

That Tired Rag

Banjo

CHARLOTTE BLAKE

arr by A. J. Weidt

Tempo di Fatigue

The musical score is written for Banjo in 2/4 time, featuring a key signature of three sharps (F#, C#, G#). The tempo is marked 'Tempo di Fatigue'. The score consists of 14 staves of music. The first staff begins with a *ff* dynamic and a *mf* dynamic later. The second staff has a *mf* dynamic. The third staff has a *f* dynamic. The fourth staff has a *f* dynamic and a *p* dynamic. The fifth staff has a *f* dynamic and a *p* dynamic. The sixth staff has a *f* dynamic and a *p* dynamic. The seventh staff has a *f* dynamic and a *p* dynamic. The eighth staff has a *f* dynamic and a *p* dynamic. The ninth staff has a *f* dynamic and a *p* dynamic. The tenth staff has a *f* dynamic and a *p* dynamic. The eleventh staff has a *f* dynamic and a *p* dynamic. The twelfth staff has a *f* dynamic and a *p* dynamic. The thirteenth staff has a *f* dynamic and a *p* dynamic. The fourteenth staff has a *f* dynamic and a *p* dynamic. The score includes various musical notations such as notes, rests, and dynamic markings. It also includes descriptive text annotations: 'Yawn!', 'Gap!', 'Asleep!', 'Sigh!', 'Snoring?', 'No!', 'Trio Sweet Dreams', 'Getting rested', 'Done woke up', and 'What time is it?'. The score ends with a *fz* dynamic.

